



SNDT Women's University, Mumbai

**Undergraduate Degree / UG Programme
(Syllabus as Per NEP) -
Faculty of Interdisciplinary Studies**

Bachelor of Visual Arts

(B.V.A)

As Per NEP – 2020

Semester – V & VI

**Syllabus
(W.E.F. Academic Year 2026-27)**

Terminologies

Abbreviation	Full-form	Remarks	Related to Major and Minor Courses
Major (Core)	Main Discipline		
Major (Elective)	Elective Options		related to the Major Discipline
Minor Stream	Other Disciplines (Inter/ Multidisciplinary) not related to the Major	either from the same Faculty or any other faculty	
OEC	Open Elective Courses/ Generic		Not Related to the Major and Minor
VSEC	Vocational and Skill Enhancement Courses		
VSC	Vocational Skill Courses		Related to the Major and Minor
SEC	Skill Enhancement Courses		Not Related to the Major and Minor
AEC	Ability Enhancement Courses	Communication skills, critical reading, academic writing, etc.	Not Related to the Major and Minor
VEC	Value Education Courses	Understanding India, Environmental science/education, Digital and technological solutions, Health & Wellness, Yoga education, sports, and fitness	Not Related to the Major and Minor
IKS	Indian Knowledge System	I. Generic IKS Course: basic knowledge of the IKS II. Subject Specific IKS Courses: advanced information pertaining to the subject: part of the	Subject Specific IKS related to Major

		major credit.	
VEC	Value Education Courses		Not Related to the Major and Minor
OJT	On-Job Training (Internship/Apprenticeship)	corresponding to the Major Subject	Related to the Major
FP	Field projects	corresponding to the Major Subject	Related to the Major
CC	Co-curricular Courses	Health and Wellness, Yoga education sports, and fitness, Cultural Activities, NSS/NCC and Fine/ Applied/Visual/ Performing Arts	Not Related to the Major and Minor
CE	Community Engagement and service		Not Related to the Major and Minor
RP	Research Project	corresponding to the Major Subject	Related to the Major

Structure with Course Titles**Bachelor of Visual Arts (B.V.A.)****Semester – V**

Sr. No.	Course	Type of Course	Credits	Marks	Int Marks	Ext Marks
	Semester – V					
50141221	Composition-I (Pr)	Major (Core)	4	100	50	50
50141222	Portrait Painting-I (Pr)	Major (Core)	4	100	50	50
51041211	History of Ancient and Medieval Indian Art (Th)	IKS (Major Specific)	2	50	0	50
50241221	Mural- Wall Painting (Pr)	Major (Elective) (Any One)	4	100	50	50
50241222	Print Making- Introduction (Pr)					
50341221	Warli and Madhubani Art (Pr)	Minor Stream	4	100	50	50
50641201	Terracotta/ Enamel Art (Pr)	VSC-4	2	50	50	0
51341201	Artist Studio, Craftsman workshop Visit Report Writing (Pr)	FP	2	50	50	0
			22	550	300	250

Semester – VI

Sr. No.	Course	Type of Course	Credits	Marks	Int Marks	Ext Marks
	Semester - VI					
60141221	Composition-II (Pr)	Major (Core)	4	100	50	50
60141222	Portrait Painting-II (Pr)	Major (Core)	4	100	50	50
60241221	Mural- Maquette (Pr)	Major (Elective) (Any One)	4	100	50	50
60241222	Print Making- Advance (Pr)					
60341211	History of Modern Indian Art (Th)	Minor Stream	2	50	0	50
60341222	Cherial Mask Making and Lippan Art (Pr)	Minor Stream	4	100	50	50
61241221	Internship (Pr)	OJT	4	100	50	50
			22	550	250	300

Exit with Degree (3-year)

Course Syllabus

Semester V

5.1 Major (Core)

Course Title	Composition-I (Pr)
Course Credits	04
Course Outcomes	After going through the course, learners will be able to <ol style="list-style-type: none">1. Explain the elements of art and principles of design.2. Apply the elements and principles to construct balanced and effective compositions.3. Evaluate compositional structures in their own artwork and in the work of others.4. Experiment with and demonstrate various compositional strategies using different media and techniques.5. Develop artworks that reflect a personal visual style and informed creative decision-making.
Module 1 (Credit 1)	Composition (Introduction to Composition)
Learning Outcomes	After learning the module, learners will be able to <ul style="list-style-type: none">• Define composition and explain its role in creating effective visual artworks.• Apply visual hierarchy to organize multiple elements within a composition.
Content Outline	<ul style="list-style-type: none">• Visual hierarchy and focal points.• Rule of thirds and alternative structures
Module 2 (Credit 1)	Composition (Balance and Space)
Learning Outcomes	After learning the module, learners will be able to <ul style="list-style-type: none">• Apply symmetrical, asymmetrical, and radial balance in original compositions.• Apply positive and negative space intentionally to create clarity, depth, and emphasis.
Content Outline	<ul style="list-style-type: none">• Symmetrical, asymmetrical, and radial balance• Positive and negative space
Module 3 (Credit 1)	Composition (Line, Shape, and Movement)
Learning Outcomes	After learning the module, learners will be able to <ul style="list-style-type: none">• Identify and describe different types of lines and shapes used in visual compositions.• Apply geometric and organic shapes to achieve contrast, unity, or emphasis in compositions.
Content Outline	<ul style="list-style-type: none">• Directional lines and visual flow• Geometric vs organic shapes

Module 4 (Credit 1) Composition (Value and Contrast, Color and Emphasis)	
Learning Outcomes	<p>After learning the module, learners will be able to</p> <ul style="list-style-type: none"> • Create color-based compositions that demonstrate effective use of hue, value, and intensity. • Demonstrate contrast through value, color, or both to establish a clear focal point.
Content Outline	<ul style="list-style-type: none"> • Color-based composition • Creating depth through value

Assignments/Activities towards Comprehensive Continuous Evaluation (CCE)

1. Experiment with all the mediums in composition by using various techniques.
2. composition practical on paper/canvas focusing on tonal values, Contrast, colour schemes.
3. Portfolio and digital/PDF submission.

Internal Assessment: Students will complete assignments based on each module, producing a total of **8** assignments with size full imperial size drawing paper. These assignments will be internally assessed, carrying a weightage of 50 marks.

External Assessment: There will be no practical exam; however, students will take part in an External jury at the end of the semester, which carries a weightage of 50 marks. During the jury, they will showcase their artwork and deliver a presentation on their work.

Bibliography:

- *Roberts Ian, (2007) Mastering Composition: Techniques and Principles to Dramatically Improve Your Painting, North Light Books*
- *Stasenko Evgeniy, (2021) Composition in Painting: Basics and Examples, Kindle Edition*
- *लवाटे सुधाकर , देशपांडे श्रीकांत , (२००७), चित्रवेध ,*
- *प्रतिमा प्रकाशन , पुणे*

5.2 Major (Core)

Course Title	Portrait Painting-I (P)
Course Credits	04
Course Outcomes	<p>After going through the course, learners will be able to</p> <ol style="list-style-type: none"> 1. Observe, identify, and accurately draw human facial features and head structures. 2. Apply proportions, planes, anatomy, and facial expressions in portraiture. 3. Demonstrate the use of various media such as pencil, charcoal, watercolour, and oil colour. 4. Capture likeness and expression through focused observation. 5. Create portraits using a range of styles and techniques.
Module 1 (Credit 1)	Fundamentals of Portraiture
Learning Outcomes	<p>After learning the module, learners will be able to</p> <ul style="list-style-type: none"> • Construct a portrait using basic head proportions for the accurate placement of facial features. • Construct a basic portrait drawing using correct spatial relationships and structural guidelines.
Content Outline	<ul style="list-style-type: none"> • Introduction to portrait art and purpose • Anatomy of facial features: eyes, nose, lips, ears
Module 2 (Credit 1)	Techniques & Media Practice in Portrait
Learning Outcomes	<p>After learning the module, learners will be able to</p> <ul style="list-style-type: none"> • Use appropriate techniques for different media, including layering, blending, and glazing in portrait work. • Apply shading and highlights to create volume, depth, and three-dimensional form in portraits.
Content Outline	<ul style="list-style-type: none"> • Colour portrait: watercolors, pastels, acrylic/oil exercises • Texture, shading, highlights, and expressive lines
Module 3 (Credit 1)	Expression & Interpretation in Portrait
Learning Outcomes	<p>After learning the module, learners will be able to</p> <ul style="list-style-type: none"> • Represent emotions effectively in portrait artworks using line, tone, colour, and composition. • Demonstrate gesture and character through the depiction of facial expression, head position, and body cues.
Content Outline	<ul style="list-style-type: none"> • Emotional expression and mood in portraits • Gesture and character through visual form
Module 4 (Credit 1)	Portrait in Art History & Culture

Learning Outcomes	<p>After learning the module, learners will be able to</p> <ul style="list-style-type: none"> • Recognize and describe key historical examples of portraiture from Mughal, Rajput, and European art traditions. • Compare portrait styles across cultures and periods, focusing on technique, symbolism, and purpose.
Content Outline	<ul style="list-style-type: none"> • Portrait traditions in Indian and world art • Key historical examples (Mughal, Rajput, European Masters)

Assignments/Activities towards Comprehensive Continuous Evaluation (CCE)

1. Experiment with all the mediums in portrait painting by using various techniques.
2. portrait painting practical on paper/canvas focusing on tonal values, Contrast, colour schemes.
3. Portfolio and digital/PDF submission.

Internal Assessment: Students will complete assignments based on each module, producing a total of **8** assignments with size full imperial size drawing paper. These assignments will be internally assessed, carrying a weightage of 50 marks.

External Assessment: There will be no practical exam; however, students will take part in an External jury at the end of the semester, which carries a weightage of 50 marks. During the jury, they will showcase their artwork and deliver a presentation on their work.

Bibliography:

- Kamat, Vasudeo. (2015). *Portraits*. Jyotsna Prakashan.
- Loomis, Andrew. (1956). *Drawing the head and hands*. New York: The Viking Press.
- Blake, Wendon. (n.d.). *Portrait drawing: A step-by-step art instruction book*. Watson-Guptill Publications.
- Hogarth, Burne. (1989). *Drawing the human head*. Watson-Guptill.
- Wareing, Rob. (2021). *Painting portraits in oils: Capturing character from life*. Search Press.
- Relia, Anil. (2019). *Artistic journey of portraits from miniature to modern art*. Archer.

5.3 IKS (Major Specific]

Course Title	History of Ancient and Medieval Indian Art (T)
Course Credits	02
Course Outcomes	After going through the course, learners will be able to <ol style="list-style-type: none"> 1. Identify major art theoretical texts and their principles. 2. Analyze iconography and symbolism in ancient and medieval Indian art. 3. Examine stylistic developments in sculpture, painting, and architecture. 4. Develop critical skills in interpreting primary art historical sources. 5. Contextualize Indian art theory within cultural and religious frameworks.
Module 1 (Credit 1) History of Ancient Indian Art	
Learning Outcomes	After learning the module, learners will be able to <ul style="list-style-type: none"> • Analyze the social and religious significance of ancient Indian Art. • Identify key motifs and symbols used in ancient Indian Art.
Content Outline	<ul style="list-style-type: none"> • Indus Valley Civilization (c. 2500–1900 BCE) • Mauryan Period (c. 322–185 BCE) • Post-Mauryan Period (c. 200 BCE – 300 CE) • Gupta Period (c. 320–550 CE) – “Golden Age” • Early Temple Architecture (c. 5th–8th Century CE) • Major Art Forms (Sculpture, Architecture and Painting)
Module 2 (Credit 1) History of Medieval Indian Art	
Learning Outcomes	After learning the module, learners will be able to <ul style="list-style-type: none"> • Identify major regional art styles and dynasties of early medieval India (e.g., Chalukya, Rashtrakuta, Pallava). • Analyze the relationship between religious movements (Shaivism, Vaishnavism, Shaktism) and artistic expression.
Content Outline	<ul style="list-style-type: none"> • Early Medieval Period (c. 750–1200 CE) • Chola Period (c. 9th–13th Century) • Temple architecture • Indo-Islamic Art & Architecture (c. 1200–1700 CE)

Assignments/Activities towards Courses

However, there is no Internal Assignment but students can be evaluated by the following Assessment Methods:

- Exams: End-of-module exams that test students on key art styles, iconography on ancient and medieval art of India
- Research Papers: A major paper or project on a specific art style, iconography on ancient and medieval art of India
- Class Presentations: Presenting a critical analysis of an artwork or art style.

- Participation in Discussions: Engaging with the ideas in lectures and seminars, analyzing specific pieces of art.
- External Exam: There will be external exam of 50 Marks at the end of semester.

Bibliography:

- Ananda K. Coomaraswamy, (2024) *Introduction to Indian Art*, Manohar Publishers and Distributors,
- Das Sharmila, (2021) *Indian Art and Iconography*, Aayu Publication,
- Jain P. C., (2015) *Early Indian Art and Architecture*, Bharatiya Kala Prakashan,
- Ketkar Sandhya, (2017) *The History of Indian Art*, Jyotsna Prakashan,
- Kramrisch Stella, (1987) *Art of India Through the Ages*, Motilal Banarsidass Publications,
- Mitter Partha, (2001) *Indian Art*, Oxford.
- Tomory Edith, (1989) *History of Fine Arts in India & The West*, Orient Black Swan,

5.4 A. Major (Elective)

Course Title	Mural- Wall Painting (Practical)
Course Credits	04
Course Outcomes	After going through the course, learners will be able to <ol style="list-style-type: none">1. Identify and explain the historical and contemporary practices of mural wall painting.2. Prepare indoor and outdoor wall surfaces correctly for mural painting.3. Demonstrate mural painting techniques using acrylic, oil, and tempera media.4. Apply principles of design such as balance, rhythm, harmony, and scale in large-format wall compositions.5. Create mural artworks suitable for indoor and outdoor architectural spaces.
Module 1 (Credit 1) Wall Preparation for Mural Painting (Indoor and Outdoor) – Theory	
Learning Outcomes	After learning the module, learners will be able to <ul style="list-style-type: none">• Describe the process of preparing indoor and outdoor walls for mural painting.• Identify suitable materials, tools, and surface treatments used in mural painting.• Apply safety considerations and durability issues in large-scale wall paintings.
Content Outline	<ul style="list-style-type: none">• Introduction to mural painting traditions and contemporary mural practices• Types of walls and surfaces (cement, plaster, brick, interior walls)• Surface preparation techniques: cleaning, plastering, priming, and base coating• Materials and tools used for mural preparation• Consideration of scale, location, and environmental factors• Safety measures and maintenance of mural artworks
Module 2 (Credit 1) Outdoor Mural Painting – Acrylic Medium (Practical)	
Learning Outcomes	After learning the module, learners will be able to <ul style="list-style-type: none">• Demonstrate techniques of acrylic painting suitable for outdoor murals.• Apply color layering, brush techniques, and large-scale composition.• Create a mural painting composition adapted to an outdoor wall surface.

Content Outline	<ul style="list-style-type: none"> • Introduction to acrylic paints and outdoor mural materials • Surface priming and base coating for outdoor walls • Composition planning and scaling of design on walls • Application of acrylic colors and layering techniques • Weather resistance and finishing methods
Module 3 (Credit 1) Indoor Mural Painting – Oil Medium (Practical)	
Learning Outcomes	<p>After learning the module, learners will be able to</p> <ul style="list-style-type: none"> • Demonstrate oil painting techniques suitable for indoor mural surfaces. • Apply blending, layering, and tonal variations using oil colors. • Create a mural composition for interior architectural spaces.
Content Outline	<ul style="list-style-type: none"> • Introduction to oil paints and indoor wall surfaces • Surface preparation and priming for oil-based murals • Techniques of blending, glazing, and tonal modelling • Development of large-scale mural composition • Finishing and preservation of indoor oil murals
Module 4 (Credit 1) Indoor Mural Painting – Tempera Medium (Practical)	
Learning Outcomes	<p>After learning the module, learners will be able to</p> <ul style="list-style-type: none"> • Demonstrate tempera painting techniques in mural art. • Apply decorative and flat color techniques characteristic of tempera painting. • Create mural compositions using tempera medium on prepared surfaces.
Content Outline	<ul style="list-style-type: none"> • Introduction to tempera painting technique • Preparation of tempera colors and painting surfaces • Decorative pattern development and composition planning • Application of tempera colors in mural painting • Finishing and protection of tempera murals

Assignments/Activities towards Comprehensive Continuous Evaluation (CCE)

1. Collect and analyze references of historical and contemporary mural paintings (minimum 10 examples).
2. Design Development:
Prepare sketches and layout designs for mural compositions.
3. Mural Painting Exercise:
Create one outdoor acrylic mural composition.
4. Indoor Painting Exercise:
Create one indoor mural painting using oil or tempera techniques.
5. Portfolio / Process Documentation:
Maintain a journal documenting design development, materials, and stages of work.

Number of Assignments: 4

Internal Assessment: There will be internal assessment for this course which carries a weightage of 50 marks.

External Assessment: Students will take part in an External Jury at the end of the semester, which carries a weightage of 50 marks.

During the jury, students will:

Present their mural painting works and design sketches

Display process documentation and reference studies

Explain materials, techniques, and compositional planning of mural artworks

Bibliography:

- Garcia, M. (2018). *Walls of change: The global street art movement*. Thames & Hudson.
- Schacter, K. (2019). *Mural masters: A new generation*. Gingko Press.
- Seno, Y. (2014). *Outdoor gallery: New York City*. Gingko Press.
- Smith, J. (2020). *The evolution of urban art: Modern murals in the 21st century*. Artistic Impressions Publishing.
- Lalit Kala Akademi. (1988). *Contemporary art* (Issue on mural/pottery).

5.4 B. Major (Elective)

Course Title	Print Making-Introduction (P)
Course Credits	04
Course Outcomes	<p>After going through the course, learners will be able to:</p> <ol style="list-style-type: none"> 1. Demonstrate conceptual and technical understanding of diverse printmaking processes. 2. Create original print-based artworks using traditional and experimental techniques. 3. Analyze and apply various printmaking methods such as relief, intaglio, and surface printing. 4. Develop personal visual language through exploration of textures, tones, and compositions. 5. Exhibit professional competence in print presentation, portfolio development, and critical appreciation.
Module 1 (Credit 1) Introduction to Printmaking & Basic Techniques	
Learning Outcomes	<p>After learning the module, learners will be able to:</p> <ul style="list-style-type: none"> • Define and explain the history and evolution of printmaking. • Identify tools, materials, and safety practices in printmaking. • Differentiate between various basic printmaking techniques. • Develop sensitivity towards textures, patterns, and impressions.
Content Outline	<ul style="list-style-type: none"> • Introduction to Printmaking: History, relevance, and contemporary practices. • Understanding tools, materials, inks, rollers, and printing surfaces. • Basic Techniques: Rubbing, Stencil Printing, Marble Printing. • Monoprint Techniques: Use of found materials and textures. • Exploration of positive-negative space and tonal variations.
Module 2 (Credit 1) Intaglio Techniques – Dry point & Collagraphy	
Learning Outcomes	<p>After learning the module, learners will be able to:</p> <ul style="list-style-type: none"> • Use of the principles of intaglio printmaking. • Apply dry point techniques using appropriate materials. • Create collagraph plates using textured surfaces. • Develop skills in inking, wiping, and printing processes.
Content Outline	<ul style="list-style-type: none"> • Introduction to Intaglio Printing: Concept and process. • Dry point Technique: Working on acrylic sheets, sun mica, or metal plates to develop line quality and pressure variations. • Collagraphy: Use of cardboard, fabric, natural textures to learn plate preparation and sealing. • Inking methods: intaglio inking, wiping techniques.
Module 3 (Credit 1) Relief Printing Techniques – Woodcut & Linocut	

Learning Outcomes	<p>After learning the module, learners will be able to:</p> <ul style="list-style-type: none"> • Explore relief printing processes and principles. • Use carving tools safely and effectively. • Create compositions using woodcut and linocut techniques. • Experiment with single and multi-colour relief prints.
Content Outline	<ul style="list-style-type: none"> • Introduction to Relief Printing: Concept and characteristics. • Woodcut Technique: Types of wood and grain understanding, Carving and printing process. • Linocut Technique: Tools and methods of cutting, Creating bold and graphic compositions. • Registration techniques for multi-colour printing.
Module 4 (Credit 1) Basic Combined Printmaking Practice	
Learning Outcomes	<p>After learning the module, learners will be able to:</p> <ul style="list-style-type: none"> • Integrate of basic printmaking techniques. • Combine relief, intaglio, and surface methods in simple compositions. • Develop ability to plan and execute multi-technique prints. • Create a small body of work demonstrating combined techniques.
Content Outline	<ul style="list-style-type: none"> • Combination of techniques: Monoprint + Relief + Dry point/Collagraph. • Simple multi-layer printing using previously learned methods. • Exploration of texture, tonal variation, and overlays. • Final set of prints (portfolio) integrating all three modules.

Assignments/Activities towards Comprehensive Continuous Evaluation (CCE)

1. Experiment with all the mediums in print making by using various techniques.
2. Printing practical on paper focusing on tonal values, finishing and fineness of the print.
3. Development of a thematic print series.
4. Portfolio and digital/PDF submission.

Internal Assessment: Students will complete assignments based on each module, producing a total of **08** assignments with size 1/4 imperial size drawing paper. These assignments will be internally assessed, carrying a weightage of **50 marks**.

External Assessment: There will be no practical exam; however, students will take part in an External jury at the end of the semester, which carries a weightage of **50 marks**. During the jury, they will showcase their artwork and deliver a presentation on their work.

Bibliography:

- Arwade, Shantinath. (1975). *Druk Kala: Mulatatva ani Aswaad*. Pune: G. A. Rane Prakashan.
- Covey, S. (2016). *Modern printmaking: A guide to traditional and digital techniques*. Watson-Guption Publications Inc.
- Griffiths, Antony. (1996). *Prints and printmaking: An introduction to the history and techniques*. University of California Press.
- Hertill, Brenda., & Clarke, Richard. (2005). *Collagraphs and mixed-media printmaking*. A&C Black.
- Staff, Donald., Sacilotto, Deli., & Gilbert, Rita. (1978). *Printmaking: History and process*. Holt, Rinehart and Winston.
- Walker, George., & Moser, Berry. (2005). *The woodcut artist's handbook: Techniques and tools for relief printmaking*. Firefly Books.

5.5 Minor Stream

Course Title	Warli and Madhubani Art (Practical)
Course Credits	04
Course Outcomes	<p>After going through the course, learners will be able to</p> <ol style="list-style-type: none"> 1. Identify and explain the historical, cultural, and regional contexts of Warli and Madhubani Art. 2. Demonstrate traditional painting techniques using appropriate materials and tools. 3. Analyze motifs, symbols, and compositional structures used in these traditional art forms. 4. Apply principles of design such as balance, rhythm, harmony, and repetition in traditional compositions. 5. Create original artworks inspired by Warli and Madhubani traditions while maintaining stylistic authenticity.
Module 1 (Credit 1) Introduction to Traditional Folk Painting	
Learning Outcomes	<p>After learning the module, learners will be able to</p> <ul style="list-style-type: none"> • Describe the cultural and historical background of Warli and Madhubani Art. • Identify traditional materials, tools, and painting surfaces used in these art forms. • Recognize distinctive visual elements, motifs, and stylistic features of Warli and Madhubani painting.
Content Outline	<ul style="list-style-type: none"> • Overview of Indian folk and tribal painting traditions • Introduction to Warli Art of Maharashtra • Introduction to Madhubani (Mithila) Art of Bihar • Study of themes, symbolism, and narrative traditions • Understanding traditional materials and painting methods
Module 2 (Credit 1) Warli Art – Techniques and Composition	
Learning Outcomes	<p>After learning the module, learners will be able to</p> <ul style="list-style-type: none"> • Identify and analyze characteristic motifs and symbolic figures used in Warli painting. • Demonstrate traditional Warli painting techniques using geometric forms. • Construct compositions depicting daily life, rituals, and nature.
Content Outline	<ul style="list-style-type: none"> • Study of Warli motifs: human figures, animals, trees, and village life scenes • Use of geometric forms such as triangles, circles, and lines • Materials and tools: brushes, natural colors, paper or board surfaces • Traditional color scheme and surface preparation

	<ul style="list-style-type: none"> • Development of narrative compositions
Module 3 (Credit 1) Madhubani Art – Techniques and Decorative Style	
Learning Outcomes	<p>After learning the module, learners will be able to</p> <ul style="list-style-type: none"> • Analyze traditional Madhubani motifs and symbolic imagery. • Apply decorative patterns, line work, and color techniques characteristic of Madhubani Art. • Construct compositions using traditional borders, patterns, and filling techniques.
Content Outline	<ul style="list-style-type: none"> • Study of Madhubani motifs: flora, fauna, mythological themes, and symbolic imagery • Different styles: Kachni, Bharni, and decorative patterning • Materials and tools: brushes, pens, natural and synthetic colors • Border design, pattern filling, and decorative detailing • Development of thematic compositions
Module 4 (Credit 1) Creative Application and Folk Art Composition	
Learning Outcomes	<p>After learning the module, learners will be able to</p> <ul style="list-style-type: none"> • Experiment with traditional techniques to develop new compositions. • Integrate principles of design such as balance, rhythm, and harmony. • Create original artworks inspired by Warli or Madhubani traditions.
Content Outline	<ul style="list-style-type: none"> • Study of composition and design principles in folk painting • Surface decoration and color application • Development of personal compositions inspired by traditional art • Creation of finished artworks using Warli or Madhubani techniques

Assignments/Activities towards Comprehensive Continuous Evaluation (CCE)

1. Visual Study: Collect and analyze references of Warli and Madhubani paintings (minimum 10 examples).
2. Motif Practice: Practice drawing traditional Warli and Madhubani motifs and patterns.
3. Painting Exercise: Create one Warli painting composition based on traditional themes.
4. Decorative Artwork: Create one Madhubani painting using traditional motifs, borders, and color patterns.
5. Portfolio / Process Documentation: Maintain a journal documenting sketches, references, and stages of work.

Number of Assignments: 4

Internal Assessment: There will be internal assessment for this course which carries a weightage of 50 marks.

External Assessment: Students will take part in an External jury at the end of the semester, which carries a weightage of 50 marks. During the jury, they will showcase their artwork and deliver a presentation on their work.

Students will present one Warli painting and one Madhubani painting along with process documentation and reference studies, and explain materials, techniques, motifs, and cultural context of the art forms.

Bibliography:

- Dhamija, R. (1971). *Image India: Heritage of Indian art and craft*. Vikas Publications.
- Dhanija, J. (2002). *Indian folk arts and crafts*. National Book Trust.
- Elwin, V. (1985). *Folk paintings of India*. International Cultural Center.
- Mode, A., & Chandra, S. (1985). *Indian folk art*. D. B. Taraporevala Sons & Co. Pvt. Ltd.
- Rajan, A., & Rajan, M. (2007). *Crafts of India: Handmade in India*. Council of Handicrafts Development Corporation.

5.6 VSC-4 (The course will be conducted depending on the availability of studio space, kiln, and required equipment at the centre.)

Course Title	Terracotta / Enamel Art (Practical)
Course Credits	02
Course Outcomes	<p>After going through the course, learners will be able to</p> <ol style="list-style-type: none"> 1. Identify and explain the basic materials, tools, and processes used in Terracotta and Enamel Art. 2. Demonstrate basic techniques of clay modelling or enamel surface application. 3. Analyze forms, textures, and decorative elements used in ceramic and enamel crafts. 4. Apply principles of design such as balance, rhythm, and harmony in craft-based forms. 5. Create simple craft objects using terracotta or enamel techniques.
Module 1 (Credit 1) Introduction to Material and Techniques	
Learning Outcomes	<p>After learning the module, learners will be able to</p> <ul style="list-style-type: none"> • Describe the historical background and traditional uses of terracotta and enamel art. • Identify materials, tools, and equipment used in terracotta or enamel processes. • Recognize basic forms, textures, and decorative possibilities of these materials.
Content Outline	<ul style="list-style-type: none"> • Overview of traditional ceramic and enamel craft practices • Introduction to Terracotta Art and its cultural significance • Introduction to Enamel Art and surface decoration techniques • Study of materials, tools, and studio equipment • Basic safety precautions while working with clay, kiln, and enamel materials
Module 2 (Credit 1) Practical Application and Craft Object Creation	
Learning Outcomes	<p>After learning the module, learners will be able to</p> <ul style="list-style-type: none"> • Demonstrate basic techniques of clay modelling or enamel application. • Apply decorative textures, patterns, and surface treatment. • Create a finished craft object using terracotta or enamel techniques.
Content Outline	<p>Terracotta Art Practice</p> <ul style="list-style-type: none"> • Preparation and conditioning of clay • Basic hand-building techniques: pinching, coiling, slab method • Creation of simple terracotta forms such as small sculptures, decorative objects, or tiles • Surface decoration and texturing

	<p>OR</p> <p>Enamel Art Practice</p> <ul style="list-style-type: none"> • Preparation of metal base surface • Application of enamel colors and decorative designs • Basic firing process and finishing techniques <p><i>(The specific practice will depend on the availability of studio and equipment.)</i></p>
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Assignments/Activities towards Comprehensive Continuous Evaluation (CCE)

1. Visual Study:
Collect and analyze references of terracotta objects or enamel artworks (minimum 10 examples).
2. Material Experimentation:
Practice basic clay modelling or enamel surface application techniques.
3. Craft Production:
Create one simple terracotta object or enamel decorative piece.
4. Portfolio / Process Documentation:
Maintain a journal documenting sketches, material experiments, and stages of work.

Number of Assignments: 4

Internal Assessment: There will be internal assessment for this course which carries a weightage of 50 marks.

External Assessment: There will be no external assessment for this course

Bibliography:

- Gangoly, O. C. (1959). *Indian terracotta art* (Goswami, Ed.). G. Wittenborn.
- Gupta, A. K., & Sharma, L. K. (2024). *Terracotta technology: Practical insights into red clay ceramics*. Notion Press.
- Levy, M., Shibata, T., & Shibata, H. (2022). *Wild clay: Creating ceramics and glazes from natural and found resources*. Herbert Press.
- Vago, A. L. (2010). *A guide to modeling in clay and wax and for terra cotta* (M. Edwards, Ed.). Kessinger Publishing. (Original work published 1879)
- Young, J. J. (1878). *The ceramic art: A compendium of the history and manufacture of pottery and porcelain*. Harper & Brothers.
- Cohen, K. L. (2002). *The art of fine enameling*. Sterling Publishing.
- Darty, L. (2004). *The art of enameling: Techniques, projects, inspiration*. Lark Books.
- Griffen, H. R. (1894). *Clay glazes and enamels: With a supplement on the glazing of brick and terra cotta*. T. A. Randall & Co.
- Karmason, M. G., & Stacke, J. B. (2002). *Majolica: A complete history and illustrated survey* (2nd ed.). Harry N. Abrams.
- Wire, C. (2002). *New directions in metal clay: 25 creative jewelry projects*. Lark Books.

5.7 Field Projects [FP]

Course Title	Artist Studio and Craftsman Workshop Visit Report Writing (Practical)
Course Credits	02
Course Outcomes	<p>After going through the course, learners will be able to:</p> <ol style="list-style-type: none"> 1. Develop skills in observing and analyzing artworks, exhibitions, and studio practices. 2. Enhance the ability to write clear, descriptive, and analytical reports on their art experiences. 3. Foster critical thinking and engagement with contemporary and traditional art practices. 4. Understand the working environment, materials, and processes used by artists and craftsmen. 5. Develop documentation and interview skills related to field visits in art and craft contexts.
Module 1 (Credit 1) Artist Studio Visit and Report Writing	
Learning Outcomes	<p>After learning the module, learners will be able to</p> <ul style="list-style-type: none"> • Apply the working processes and studio habits of practicing artists to a personal creative project. • Observe techniques, materials, and methods used in artistic production. • Develop skills of documentation and interaction with artists.
Content Outline	<ul style="list-style-type: none"> • Observing studio organization, tools, and working processes. • Interaction with artists to understand their creative practice. • Documentation through notes, sketches, and photographs.
Module 2 (Credit 1) Craftsman Studio Visit and Report Writing	
Learning Outcomes	<p>After learning the module, learners will be able to</p> <ul style="list-style-type: none"> • Apply traditional craft practices and workshop environments. • Analyze tools, materials, and techniques used by craftsmen. • Write descriptive and analytical reports based on craft studio visits.
Content Outline	<ul style="list-style-type: none"> • Visits to craft workshops or artisan studios. • Observing craft processes, tools, and working methods. • Interaction with craftsmen to understand traditional knowledge and skills. • Writing and submission of craft studio visit reports.

Assignments/Activities towards Field Projects [FP]

- Field visits to artist studios, and craft workshops.
- Maintaining field notes, sketches, and documentation during visits.
- Conducting short interviews with artists, craftsmen.

- Writing and submitting structured visit reports.

Internal Assessment (50 Marks)

- Report Content (20 marks):
 - Accuracy and completeness of the report (5 marks)
 - Clarity and organization of writing (5 marks)
 - Depth of analysis and critical thinking (10 marks)
- Observation and Analysis (15 marks):
 - Quality of observation during the field visit (5 marks)
 - Depth of analysis and interpretation of artworks/studio practices (10 marks)
- Writing Style and Presentation (10 marks):
 - Writing style: coherence, clarity, and conciseness (5 marks)
 - Grammar, spelling, and punctuation (3 marks)
 - Proper citation of artworks, artists, and exhibitions (2 marks)
- Participation and Engagement (5 marks):
 - Participation and attendance during field visits.
- Total: 50 Marks

External Assessment: There will be no external assessment.

Bibliography:

- Barnett, S. (2007). *A short guide to writing about art*. Pearson.
- Elkins, J. (2011). *How to use your eyes*. Routledge.
- Housen, A. (2014). *Writing about art*. Pearson.

Semester VI

6.1 Major (Core)

Course Title	Composition-II (P)
Course Credits	04
Course Outcomes	After going through the course, learners will be able to <ol style="list-style-type: none">1. Demonstrate advanced understanding of compositional principles and visual structure2. Develop intentional, concept-driven compositions3. Analyze and critique compositional strategies in historical and contemporary artworks4. Apply composition theories across different media and formats5. Resolve complex visual problems through interactive studio practice
Module 1(Credit 1)	Advanced Foundations of Composition
Learning Outcomes	After learning the module, learners will be able to <ul style="list-style-type: none">• Analyze and evaluate the core compositional principles of balance, contrast, unity, and rhythm in historical and contemporary artworks.• Apply advanced compositional strategies to intentionally control balance, contrast, unity, and rhythm within their own work.
Content Outline	<ul style="list-style-type: none">• Review of core principles (balance, contrast, unity, rhythm)• Dynamic vs. static composition
Module 2(Credit 1)	Composition with Movement, Time, and Rhythm
Learning Outcomes	After learning the module, learners will be able to <ul style="list-style-type: none">• Analyze and interpret how directional flow and eye movement are constructed in historical and contemporary artworks.• Develop serial imagery or sequential works that communicate continuity, transformation, or narrative over time.
Content Outline	<ul style="list-style-type: none">• Directional flow and eye movement• Serial imagery and sequence
Module 3(Credit 1)	Conceptual Composition
Learning Outcomes	After learning the module, learners will be able to <ul style="list-style-type: none">• Analyze composition as a meaning-making system, identifying how formal decisions shape interpretation and viewer experience.• Develop compositions in which structural choices intentionally communicate conceptual, symbolic, or metaphorical content.

Content Outline	<ul style="list-style-type: none"> • Composition as meaning-maker • Symbolic and metaphorical structure
Module 4(Credit 1)	Material and Media-Based Composition
Learning Outcomes	<p>After learning the module, learners will be able to</p> <ul style="list-style-type: none"> • Analyze medium-specific compositional challenges, recognizing how material properties influence structure, spatial organization, and visual impact. • Experiment with non-traditional materials or formats to expand compositional possibilities while maintaining conceptual clarity.
Content Outline	<ul style="list-style-type: none"> • Medium-specific compositional challenges • Mixed media and hybrid formats

Assignments/Activities towards Comprehensive Continuous Evaluation (CCE)

1. Experiment with all the mediums in composition by using various techniques.
2. composition practical on paper/canvas focusing on tonal values, Contrast, colour schemes.
3. Portfolio and digital/PDF submission.

Internal Assessment: Students will complete assignments based on each module, producing a total of **8** assignments with size full imperial size drawing paper. These assignments will be internally assessed, carrying a weightage of 50 marks.

External Assessment: There will be no practical exam; however, students will take part in an External jury at the end of the semester, which carries a weightage of 50 marks. During the jury, they will showcase their artwork and deliver a presentation on their work.

Bibliography:

- *Roberts, Ian. (2007). Mastering composition: Techniques and principles to dramatically improve your painting. North Light Books.*
- *Stasenko, Evgeniy. (2021). Composition in painting: Basics and examples. Kindle Edition.*
- *Lavate, Sudhakar., & Deshpande, Shrikant. (2007). Chitravedh. Pratima Prakashan, Pune.*

6.2 Major (Core)

Course Title	Portrait Painting-II (P)
Course Credits	04
Course Outcomes	<p>After going through the course, learners will be able to</p> <ul style="list-style-type: none"> • Demonstrate advanced control of proportion, anatomy, and facial structure. • Apply diverse techniques (alla prima, glazing, impasto, mixed media). • Develop a personal visual language in portrait painting. • Capture character in portraiture. • Produce a cohesive portfolio of professional-level portrait work.
Module 1(Credit 1)	Refining Observation & Structure in portrait
Learning Outcomes	<p>After learning the module, learners will be able to</p> <ul style="list-style-type: none"> • Apply anatomical knowledge to improve proportion, volume, and three-dimensional modeling in portrait painting. • Create convincing skin tones using minimal pigments through strategic mixing.
Content Outline	<ul style="list-style-type: none"> • Advanced facial anatomy (skull structure, muscle groups) • Limited palette portrait study
Module 2(Credit 1)	Focusing Light, Color & Surface in Portrait
Learning Outcomes	<p>After learning the module, learners will be able to</p> <ul style="list-style-type: none"> • Demonstrate opacity and transparency to enhance three-dimensional form in portrait painting. • Prepare painting surfaces using gesso, toned grounds, or imprimatur techniques.
Content Outline	<ul style="list-style-type: none"> • Layering techniques (glazing, scumbling) • Surface preparation and grounds
Module 3(Credit 1)	Psychological & Conceptual Portraiture
Learning Outcomes	<p>After learning the module, learners will be able to</p> <ul style="list-style-type: none"> • Interpret visual symbols, gestures, attire, and expression as narrative devices. • Evaluate the compositional relationship between subject and environment in portrait painting.
Content Outline	<ul style="list-style-type: none"> • Identity, culture, and narrative in portrait painting • Incorporating environment/background meaningfully
Module 4(Credit 1)	Experimental & Contemporary Approaches in Portrait

Learning Outcomes	<p>After learning the module, learners will be able to</p> <ul style="list-style-type: none"> • Demonstrate technical control of proportion, gesture, and detail when scaling up from studies • Prepare finished portraits for exhibition, including varnishing, framing, or alternative display methods.
Content Outline	<ul style="list-style-type: none"> • Large-scale portrait painting • Professional presentation techniques

Assignments/Activities towards Comprehensive Continuous Evaluation (CCE)

1. Experiment with all the mediums in portrait painting by using various techniques.
2. portrait painting practical on paper/canvas focusing on tonal values, Contrast, colour schemes.
3. Portfolio and digital/PDF submission.

Internal Assessment: Students will complete assignments based on each module, producing a total of **8** assignments with size full imperial size drawing paper. These assignments will be internally assessed, carrying a weightage of 50 marks.

External Assessment: There will be no practical exam; however, students will take part in an External jury at the end of the semester, which carries a weightage of 50 marks. During the jury, they will showcase their artwork and deliver a presentation on their work.

Bibliography:

- Blake, Wendon. (n.d.). *Portrait drawing: A step-by-step art instruction book*. Watson-Guption.
- Hogarth, Burne. (1989). *Drawing the human head*. Watson-Guption.
- Kamat, Vasudeo. (2015). *Portraits*. Jyotsna Prakashan.
- Loomis, Andrew. (1956). *Drawing the head and hands*. The Viking Press.
- Relia, Anil. (2019). *Artistic journey of portraits from miniature to modern art*. Archer.
- Wareing, Rob. (2021). *Painting portraits in oils: Capturing character from life*. Search Press.

6.3 A. Major (Elective)

Course Title	Mural- Maquette (Practical)
Course Credits	04
Course Outcomes	<p>After going through the course, learners will be able to</p> <ol style="list-style-type: none"> 1. Apply the concept and purpose of maquette making in mural art. 2. Demonstrate techniques of relief modelling and small-scale mural prototypes. 3. Identify and use different materials such as clay, POP, Seporex, cloth, and scrap materials in mural construction. 4. Apply principles of design such as balance, rhythm, texture, and proportion in relief compositions. 5. Create small-scale mural maquettes as preparatory models for large mural projects.
Module 1 (Credit 1) Relief Clay Work	
Learning Outcomes	<p>After learning the module, learners will be able to</p> <ul style="list-style-type: none"> • Apply the concept of relief sculpture in mural design. • Demonstrate basic clay modelling techniques for relief work. • Develop small relief compositions suitable for mural maquettes
Content Outline	<ul style="list-style-type: none"> • Introduction to relief sculpture in mural art • Study of low relief and high relief forms • Preparation and handling of clay for modelling • Techniques of adding, carving, and texturing clay • Creation of relief clay maquette
Module 2 (Credit 1) Mould Making and POP Casting	
Learning Outcomes	<p>After learning the module, learners will be able to</p> <ul style="list-style-type: none"> • Use appropriate process of mould making in sculpture and mural production. • Demonstrate plaster of Paris (POP) casting techniques. • Produce relief forms through mould and casting processes
Content Outline	<ul style="list-style-type: none"> • Introduction to mould making techniques • Preparation of mould from clay relief models • Materials and tools used in mould making • Mixing and casting using plaster of Paris (POP) • Finishing and surface treatment of cast forms
Module 3 (Credit 1) Seporex Carving	
Learning Outcomes	<p>After learning the module, learners will be able to</p> <ul style="list-style-type: none"> • Identify the properties and uses of Seporex in mural sculpture. • Demonstrate carving techniques using Seporex blocks. • Develop relief compositions through subtractive carving

	methods.
Content Outline	<ul style="list-style-type: none"> • Introduction to Seporex as a sculptural material • Tools and techniques for carving Seporex • Methods of cutting, shaping, and detailing • Creation of relief compositions using carving techniques • Surface finishing and texturing
Module 4 (Credit 1) Assemblage (Cloth / Scrap Materials)	
Learning Outcomes	<p>After learning the module, learners will be able to</p> <ul style="list-style-type: none"> • Use the concept of assemblage in mural art. • Identify and experiment with cloth, scrap, and mixed materials. • Create textured relief compositions using assemblage techniques.
Content Outline	<ul style="list-style-type: none"> • Introduction to assemblage and mixed-media mural techniques • Selection and preparation of scrap materials (cloth, metal, paper, found objects) • Composition planning and arrangement of materials • Fixing and layering techniques for assemblage • Surface finishing and presentation of mural maquettes

Assignments/Activities towards Comprehensive Continuous Evaluation (CCE)

1. Visual Study:
Collect and analyze references of relief murals and sculptural maquettes (minimum 10 examples).
2. Material Experimentation:
Practice relief modelling using clay, POP, Seporex, and assemblage materials.
3. Maquette Development:
Create small-scale mural maquettes using different materials and techniques.
4. Portfolio / Process Documentation:
Maintain a journal documenting sketches, design development, materials, and stages of work.

Number of Assignments: 4

Internal Assessment: There will be internal assessment for this course which carries a weightage of 50 marks.

External Assessment Students will take part in an External Jury at the end of the semester, which carries a weightage of 50 marks.

During the jury, students will:

Present their mural maquettes created using different techniques

Display process documentation and reference studies

Explain materials, techniques, and compositional planning

Bibliography:

- Garcia, M. (2018). *Walls of change: The global street art movement*. Thames & Hudson.
- Schacter, K. (2019). *Mural masters: A new generation*. Gingko Press.
- Seno, Y. (2014). *Outdoor gallery: New York City*. Gingko Press.
- Smith, J. (2020). *The evolution of urban art: Modern murals in the 21st century*. Artistic Impressions Publishing.
- Lalit Kala Akademi. (1988). *Contemporary art* (Issue on mural/pottery).

6.3 B. Major (Elective)

Course Title	Print Making- Advance (P)
Course Credits	04
Course Outcomes	<p>After going through the course, learners will be able to:</p> <ol style="list-style-type: none"> 1. Apply advanced printmaking techniques with conceptual clarity and technical precision. 2. Integrate multiple printmaking processes to produce complex and layered artworks. 3. Develop an individual artistic style through experimentation and research-based practice. 4. 4. Produce a professional portfolio demonstrating advanced skills, creativity, and presentation.
Module 1 (Credit 1) Advanced Intaglio Techniques	
Learning Outcomes	<p>After learning the module, learners will be able to:</p> <ul style="list-style-type: none"> • Extend knowledge of intaglio processes beyond basic • Dry point and collagraphy. • 2. Demonstrate control over line, tone, and depth in advanced intaglio prints. • Experiment with multiple plate techniques and surface treatments. • Apply advanced inking and wiping methods for tonal variation.
Content Outline	<ul style="list-style-type: none"> • Revision and strengthening of Dry point and Collagraphy techniques. • Introduction to advanced intaglio approaches: layered plates and tonal effects. • Surface manipulation: scratching, burnishing, and texturing. • Advanced inking techniques: viscosity, selective wiping, tonal gradation.
Module 2 (Credit 1) Advanced Relief Printing Techniques	
Learning Outcomes	<p>After learning the module, learners will be able to:</p> <ul style="list-style-type: none"> • Develop mastery over woodcut and linocut techniques. • Execute multi-colour relief prints using advanced registration methods. • Explore reduction printing techniques. • Create visually dynamic prints using contrast, layering, and rhythm.
Content Outline	<ul style="list-style-type: none"> • Refinement of Woodcut and Linocut techniques. • Reduction Method (Suicide print) in relief printing. • Exploration of compositional balance and repetition. • Multi-block printing and colour registration systems.
Module 3 (Credit 1) Experimental & Mixed Media Printmaking	

Learning Outcomes	<p>After learning the module, learners will be able to:</p> <ul style="list-style-type: none"> • Experiment with unconventional materials and surfaces in printmaking. • Combine traditional and contemporary printmaking methods. • Develop innovative approaches to texture and form. • 4. Produce expressive and concept-driven experimental prints.
Content Outline	<ul style="list-style-type: none"> • Mixed media approaches: combining relief, intaglio, and monoprint. • Use of non-traditional materials (fabric, found objects, organic textures). • Layering, overprinting, and collage in printmaking.
Module 4 (Credit 1) Advanced Integrated Printmaking Project	
Learning Outcomes	<p>After learning the module, learners will be able to:</p> <ul style="list-style-type: none"> • Integrate advanced techniques from intaglio, relief, and experimental printmaking. • Develop a cohesive thematic series with conceptual depth. • Establish a personal style and artistic direction. • Present a professional-quality portfolio and articulate their creative process.
Content Outline	<ul style="list-style-type: none"> • Advanced combination printing: relief + intaglio + experimental techniques. • Multi-layer and multi-colour complex compositions. • Concept development: theme, research, and visual narrative. • Portfolio preparation: mounting, documentation, and presentation.

Assignments/Activities towards Comprehensive Continuous Evaluation (CCE)

- Experiment with all the mediums in print making by using various techniques.
- Printing practical on paper focusing on tonal values, finishing and fineness of the print.
Development of a thematic print series.
Portfolio and digital/PDF submission.

Internal Assessment: Students will complete assignments based on each module, producing a total of **08** assignments with size 1/4 imperial size drawing paper. These assignments will be internally assessed, carrying a weightage of **50 marks**.

External Assessment: There will be no practical exam; however, students will take part in an External jury at the end of the semester, which carries a weightage of **50**

marks. During the jury, they will showcase their artwork and deliver a presentation on their work.

Bibliography:

- Arwade, Shantinath. (1975). *Druk kala: Mulatatva ani aswaad*. G. A. Rane Prakashan, Pune.
- Covey, S. (2016). *Modern printmaking: A guide to traditional and digital techniques*. Watson-Guptill Publications Inc.
- Griffiths, Antony. (1996). *Prints and printmaking: An introduction to the history and techniques*. University of California Press.
- Hertill, Brenda., & Clarke, Richard. (2005). *Collagraphs and mixed-media printmaking*. A&C Black.
- Staff, Donald., Sacilotto, Deli., & Gilbert, Rita. (1978). *Printmaking: History and process*. Holt, Rinehart and Winston.
- Walker, George., & Moser, Berry. (2005). *The woodcut artist's handbook: Techniques and tools for relief printmaking*. Firefly Books.

6.4 Minor Stream

Course Title	History of Modern Indian Art (T)
Course Credits	02
Course Outcomes	<p>After going through the course, learners will be able to</p> <ol style="list-style-type: none"> 1. Identify major phases and movements in Modern Indian Art. 2. Relate the influences of colonialism and nationalism to the development of modern artistic movements. 3. Analyze artworks using historical, social, and theoretical frameworks. 4. Evaluate the contributions of key modern Indian artists and groups. 5. Develop critical writing and research skills in art history.
Module 1 (Credit 1)	The Colonial Encounter and Early Modernism
Learning Outcomes	<p>After learning the module, learners will be able to</p> <ul style="list-style-type: none"> • Analyze the impact of British colonial rule on traditional Indian painting practices. • Evaluate the transition from court patronage to new art institutions and emergence of modern artistic identity
Content Outline	<ul style="list-style-type: none"> • Modern Indian painting during 19th century, • Raja Ravi Varma, • Nationalist movement, • Painting schools after Independence Work of Abanindranath Tagore, Nandalal Bose, Benode Bhari Mukherjee, Gagendranath Tagore, Ramkinkar Baij, Ravindranath Tagore, Jamini Roy, and Amrita Shergil • Bombay School
Module 2 (Credit 1)	Rise of Modernism and contemporary practices
Learning Outcomes	<p>After learning the module, learners will be able to</p> <ul style="list-style-type: none"> • Identify major shifts from modernism to contemporary practices. • Explain the concept of narrative figuration and contextual modernism.
Content Outline	<ul style="list-style-type: none"> • Progressive Artists' Group • Bombay Group • Regional Modernism (Baroda, Delhi, • Contemporary Indian Artist. • Feminist art practices • Introduction to Installation and Video Art, New Media Art

Assignments/Activities towards Comprehensive Continuous Evaluation (CCE)

Internal Assessment: There is no Internal Assessment for this course

External Assessment: There will be external exam of 50 Marks at the end of semester.

Bibliography:

- Mitter, Partha. (2001). *Indian art*. Oxford University Press.
- Ketkar, Sandhya. (2017). *The history of Indian art*. Jyotsna Prakashan.
- Kramrisch, Stella. (1987). *The art of India through the ages*. Motilal Banarsidass Publications.
- Tomory, Edith. (1989). *History of fine arts in India & the West*. Orient Black Swan.
- Coomaraswamy, Ananda K. (2024). *Introduction to Indian art*. Manohar Publishers and Distributors.
- Jain, P. C. (2015). *Early Indian art and architecture*. Bharatiya Kala Prakashan.
- Das, Sharmila. (2021). *Indian art and iconography*. Aayu Publication.

6.5 Minor Stream

Course Title	Cherial Mask Making and Lippan Art (Practical)
Course Credits	04
Course Outcomes	<p>After going through the course, learners will be able to</p> <ol style="list-style-type: none"> 1. Identify and explain the historical, cultural, and regional contexts of Cherial Mask Making and Lippan Art. 2. Demonstrate traditional craft techniques using appropriate materials and tools. 3. Analyze motifs, patterns, forms, and compositional principles used in traditional craft practices 4. Apply principles of design such as balance, rhythm, harmony, and texture in craft-based compositions. 5. Create original craft objects inspired by traditional practices while maintaining aesthetic and structural integrity.
Module 1 (Credit 1) Introduction to Traditional Craft Practices	
Learning Outcomes	<p>After learning the module, learners will be able to</p> <ul style="list-style-type: none"> • Describe the cultural and historical background of Cherial Mask Making and Lippan Art. • Identify traditional materials, tools, and techniques used in these crafts. • Recognize visual characteristics, motifs, and stylistic elements of these art forms.
Content Outline	<ul style="list-style-type: none"> • Overview of Indian traditional craft practices • Introduction to Cherial painting and mask making tradition of Telangana • Introduction to Lippan Art (Mud and Mirror Work) of Kutch, Gujarat • Study of traditional motifs, themes, and decorative elements • Understanding materials and tools used in both crafts
Module 2 (Credit 1) Cherial Mask Making – Techniques and Process	
Learning Outcomes	<p>After learning the module, learners will be able to</p> <ul style="list-style-type: none"> • Identify and select suitable materials for mask making. • Demonstrate the step-by-step process of preparing pulp and constructing the mask base. • Construct a mask structure with appropriate form and proportion.
Content Outline	<ul style="list-style-type: none"> • Study of Cherial masks used in folk theatre and storytelling traditions • Materials and tools: paper pulp, tamarind seed paste, cloth, clay, colors, brushes • Preparation of pulp and base structure • Modelling facial features and mask structure • Surface finishing techniques
Module 3 (Credit 1) Lippan Art – Mud Relief and Mirror Work	

Learning Outcomes	After learning the module, learners will be able to <ul style="list-style-type: none"> Analyze traditional patterns and compositions used in Lippan Art. Apply mud relief techniques to create decorative surfaces. Construct decorative compositions using mirrors and relief patterns.
Content Outline	<ul style="list-style-type: none"> Study of traditional Lippan Art motifs and patterns Materials and tools: clay, chalk powder, adhesive, mirrors, base board Preparation of surface and design layout Application of mud relief work Mirror setting and decorative finishing
Module 4 (Credit 1) Creative Application and Craft-Based Composition	
Learning Outcomes	After learning the module, learners will be able to <ul style="list-style-type: none"> Experiment with traditional techniques to develop new craft compositions. Integrate principles of design such as balance, rhythm, and harmony. Create an original craft-based artwork inspired by Cherial or Lippan traditions.
Content Outline	<ul style="list-style-type: none"> Study of composition and design principles in craft Surface decoration and color application Development of personal craft-based compositions Creation of finished craft objects or panels

Assignments/Activities towards Comprehensive Continuous Evaluation (CCE)

1. Visual Study:
Collect and analyze references of Cherial masks and Lippan Art motifs (minimum 10 examples).
2. Material Experimentation:
Practice preparation of paper pulp and mud relief techniques.
3. Craft Production:
Create one Cherial mask using traditional or alternative materials.
4. Decorative Panel:
Create one Lippan Art panel incorporating traditional motifs and mirror work.
5. Portfolio / Process Documentation:
Maintain a journal documenting sketches, experiments, and stages of work.
Number of Assignments: 4

Internal Assessment: There will be internal assessment for this course which carries a weightage of 50 marks

External Assessment: Students will take part in an External jury at the end of the semester, which carries a weightage of 50 marks. During the jury, they will showcase their artwork and deliver a presentation on their work.

During the jury students will:

- Present one Cherial mask and one Lippan Art panel
- Display process documentation and reference studies
- Explain materials, techniques, and cultural context of the crafts.

Bibliography:

- Dallapiccola, A. L. (1999). *South Indian paintings: A catalogue of the British Museum collection*. British Museum.
- Dhamija, R. (1971). *Image India: Heritage of Indian art and craft*. Vikas Publications.
- Dhanija, J. (2002). *Indian folk arts and crafts*. National Book Trust.
- Elwin, V. (1985). *Folk paintings of India*. International Cultural Center.
- London, C. (2004). *The arts of Kutch*. Marg Publications.
- Mirza, V., & Malya, V. (1998). *Handloom and handicrafts of Gujarat*. Mapin Publishing.
- Mode, A., & Chandra, S. (1985). *Indian folk art*. D. B. Taraporevala Sons & Co. Pvt. Ltd.
- Rajan, A., & Rajan, M. (2007). *Crafts of India: Handmade in India*. Council of Handicrafts Development Corporation.

6.6 OJT- On Job Training

Course Title	Internship
Course Credits	4
Course Outcomes	After going through the course, learners will be able to <ol style="list-style-type: none">1. Identify self-interest area2. Develop time management skills and effectively prioritize tasks in a professional setting.3. Adapt to new environments and demonstrate flexibility in handling diverse work environments.4. Acquire knowledge of new materials and apply them effectively in practical scenarios.5. Enhance leadership qualities and exhibit effective decision-making and problem-solving skills.6. Improve communication skills and effectively convey ideas and information in a professional setting

Internship is a practical learning experience for visual art students outside of the traditional classroom setting. It allows students to apply their knowledge and skills to real-world projects and assignments. They may explore different fields, campuses, organizations, or institutes to meet their learning objectives. During the Internship, students will interact with experienced professionals in the field of fine art and follow their established rules and work structure. Building a good rapport with these professionals can be challenging but necessary. The duration of the Internship is 120 hours. They might or might not get paid.

Places of Internship:

- Artist Studios
- Freelance Artists
- Art Directors
- Interior Decorators / Architects
- Traditional and Folk Artists / Craftsmen
- Fabric Painting and Textile Design Units
- Weaver Service Centres
- Pottery Studios, Mural Studios, Sculpture Studios
- Photographers and Illustrators
- Publication Houses
- Paint and Art Material Companies (e.g., Kokuyo Camlin, Pidilite)
- Art Education Institutes
- International Schools
- Government Schools
- Art Classes / Private Art Institutes
- Conservators / Restorers
- Government Agencies / Institutes / Colleges
- Documentation Units / Art Documentary Production
- Digital Marketing Firms / Digital Artists
- Graphic Design Studios
- Art Curators

- Art Galleries and Museums
- Art Society of India
- Bombay Art Society
- Johnson Tiles – Design Division

and any other concerned/allied/relevant establishment

Evaluation Report of Internship

(To be filled by External Examiners)

Name of the Collage:

Department Code:

Programme: Bachelor of Visual Arts

Semester: VI

Name of the Candidate:

Name and Place of the Internship:

Title of Internship Project:

Duration:

Evaluation Scheme

Sr. No.	Type of Evaluation	Criteria for Evaluation	Marks Obtained
1	External Evaluation For Internship Period (50)	A) Professional Behavior Evaluation (25)	
		1) Punctuality (5)	
		2) Sincerity (5)	
		3) Initiative (5)	
		4) Commitment (5)	
		5) Attitude (5)	
		Work Assessment (25)	
		1) Execution of concepts (5)	
		2) Execution (5)	
		3) Work quality (5)	
		4) Application of knowledge (5)	
		5) Innovation (5)	
		Total External (50)	
2	Internal Evaluation (50)	Daily dairy and Notes (25)	
		Viva & Presentation (25)	
		Total Internal (100)	
Total (100)			